THE METROPOLITAN SEASON OPENS WITH A NOVELTY.

"Adriana Lecouvreur" Produced Amid Scenes of Medified Rapture—Lina Cavalleri as a Lyric Bernhardt - Carusc as Maurice de Saxe-A New Conductor

The season of opera at the Metropolitan Opera House began last night with a perormance of a work new to this country. The title is "Adriana Lecouvreur." The book was prepared from Scribe and Legouve's familiar drama by A. Colautti, and the score was composed by Francesco Cilea, one of the younger Italian writers.

The circumstances surrounding this production were those to be expected at the commencement of an opera season. Despite the fact that Madison Square Garden yawned for gorgeous gowns and that all the unhappy thousands who cannot purchase seats at the opera at any price could saunter around the odoriferous horse ring and study the curiosities in dress on exhibition in the boxes, there was what social records describe as a large and select audience

All the singers were received with that generosity which never deserts New York operagoers, and Mr. Caruso was made the object of one small but special demonstration by the determined partisans who look upon him as the raison d'être of all operatio entertainment

It is fortunately unnecessary to recount the story of "Adrienne Lecouvreur," and it would be cruel to recall the impersonation of Sarah Bernhardt on the morning after that of Lina Cavalieri. The fashion of turning modern dramas into operas has gained a firm foothold in Italy. We have had our "Tosca" and our "Fedora," and coubtless in the fulness of time we shall hear singing voices pouring forth the up-lifting melodies of "The Notorious Mrs. Ebbsmith" and mayhap even some passionate trifle by Clyde Fitch.

Meanwhile we have not yet had a revival Gluck's "Iphigénie en Aulide," which stirred Vienna to its depths a few weeks go, nor have we made the acquaintance "Louise" and "Péléas et Mélisande." However, Mr. Hammerstein will take care of these French creations, and possibly. when the world grows young again and the New Theatre is actually finished, we may hear something from the classic era.

Meanwhile let us consider the splendor of "Adriana Lecouvreur." The libretto follows the play pretty closely. The plot, which is made tolerably clear in the spoken version, requires the helpful elucidation of the operatic text book. When the student of high art has placed himself quite in touch with the significance of the tragic enactments proceeding in his presence he slowly but inevitably comes to the dispiriting realization that while all this makes a good play it becomes a singularly dull and ineffective opera.

The continual trotting in and out of small and inessential personages breaks the continuity of the scenes and would prevent the achievement of a communicative emotion were it in the power of Mr. Cilea to create one. The second act, in which Adrienne assists her rival, the Princess, to escape detection by her husband, is a touching episode in the play, but it has almost no musical value whatever.

The lyric importance of this act is forced to centre itself on the duet between Maurizio di Sassonia (thus is poor Maurice de Faxe italicized) and the Princess, and the ther between Maurice and Adrienne. The latter part of the act is musically impossible. There are too many small incidents, too many passing and changing emotions. These make good drama, but they will not make music at all.

The musical situation must be a state. It must have sufficient endurance to enable composer to build upon it a thematic development or structure and a climax of expression. The theory of the early eightcenth century opera composers was not so far wrong. They merely carried it over the bounds of illusive art when they violently halted action in order to make tune :

The true action of an opera, as in "Tristan and Isolde," "Madama Butterfly" and "Otello," is an action of the inner life, an emotional drama. The third act of "Ad-riana Lecouvreur" offers better material for a composer. The allegorical balle: at the Prince's fete is good matter and the final denunciation of the Princess by Advienne might be reconstructed so as to be

But Cilea has made the extraordinary blunder of beginning the recitation of the splendid passage from "Phédre" as an accompanied piece of spoken text, and suddenly, without warning, turning it into song. One could almost fancy he heard Ffraupoon-Davies "cantillating."

The last act gets us upon ground not for away from that occupied by the last ect of "La Traviata," but there is a vast culf between Verdi and Cilea. The old rizard of the Villa St. Agatha had a bottomless pocket of tunes. If Cilea's pocket was bottomless the tunes all fell out.

And here may as well come the summary of the whole matter This young and industrious composer is seriously stricken with the disease of the time; namely, barrenness of invention. He has nothing to say, and he says it over and over again.

Representative themes, leit motiven, guiding fragments, or whatever you may choose to call them, are excellent materials in the hands of a composer who can invent. Puccini's motives have characteristic melodic contour, individuality of harmony. instrumental color, and above all things pictorial significance or emotional suggestion. Hence it is a good thing for Puccini to build an opera on the leading motive system.

But Cilea's themes have apparently no organic relation to his text. They are just themes and pretty poor themes at that. They meander through the weary pages of the score without arriving at any convincing point. Representative themes made in this methodic and uninspired manner do not represent. They merely bore.

The conclusion of the entire matter then is that Ciba's music is hand made andmechanical. ' It has no inner vitality at all. On the surface too it is commonplace, trite and wearisome. Why this opera should have been prepared with so much attention to detail it quite beyond comprehension.

Mr. Conried has mounted it well with new scenery, attractive costumes, a brightly garbed and well arranged ballet, and perhaps as good a cast as can be found in the present company. Nevertheless it is tolerably safe to say that the general public will not seethe with enthusiasm over this newest isclosure of the young talent of Italy. There are better operas in the old home of song and it is a pity that they are not given instead of this very watery decoction.

The rôle of Adriana, as already noted, is ontrusted to Lina Cavalieri, a singer whose physical beauty is her principal claim to distinction. She was good to see and bad to hear. Miss Cavalieri has a good voice, but she sings with a method which cannot result in any sensuous beauty of tone. Her delivery produces, to put it plainly, nothing but noise, and a very disagreeable noise

Her advocates are fond of declaring that

the has much temperament and that she LOCKE ON HUMAN MORALS can act. Temperament which embodies itself in strenuosity she may have, but of that part of acting which is art she is entirely ignorant. Even so weak an opera as "Adriana Lecouvreur" might be made to assume some semblance of virtue by the art of a competent prima donna, but with Miss Cavalieri in the title rôle success approaches impossibility. With her efforts seconded by those of Mme. Jacoby as the

Princess, that unhappy goal is reached.

The hopes of the evening had to centre themselves on Mr. Caruso as Maurizio and Mr. Scottl as Michonnet. Mr. Caruso sang excellently in the style of the music and looked well. Mr. Scotti did not sing well. His voice was dark and dull in color. Perhaps he was "out of voice" for the evening. A new tenor, George Lucas, was excellent in the rôle of the Abbe. He will probably prove to be a valuable acquisition to the

company. The orchestra discharged its duties creditably. The score is by no means difficult, and the instrumentation is generally good. Rudolph Ferrari, a new conductor, lately at the Costanzi Theatre in Rome, wielded the baton well. The audience did not display any enthusiasm over he new work.

CROWD AT THE OPENING.

nators Fare Badly, However-More Delay Within Than Without.

The rain and the rival attractions in the Horse Show did not noticeably lessen the crowd that besieged the Metropolitan Opera House last night to witness the first performance of the season. Late in the afternoon the crowd trying to get seats reached to Thirty-ninth street. The speculators were reaping their usual harvest, some of them getting as much as \$25 for two seats. Last night, however, the speculators did not fare so well. The rain did keep some people away, apparently, and loud were the cries of the hundred or more who were stuck. At 8 o'clock some of them were offering \$3 seats for \$2 and pursuing people far into the lobby. The police frequently had to get busy and clear them out. Long before 80'clock the admissions were

sold out. Inspector Schmittberger with twenty patrolmen of the traffic squad directed things outside. Carriages formed on Seventh avenue and after leaving their occupants at the side entrances waited in the side streets west of Seventh avenue. The only delay seemed to be inside of the opera house. It is expected to obviate this in the future by having a call signal in the waiting room announcing the arrival of carriages at the entrance.

carriages at the entrance.

Last night's crowd arrived unusually early and most of the boxes were filled before 9 o'clock. The crowd in the boxes and orchestra matched in brilliancy those of other opening nights. Every box was full save one, which from its emptiness stood out conspicuously. It was the box for many years occupied by Charles T. Barney. Mrs. C. P. Huntington had taken herney. Mrs. C. P. Huntington had taken the box, but following the custom set in the case of William C. Whitney, the box was left vacant on the opening night out of respect to the former holder.

For the crowd that came to enjoy looking at the boxholders as well as to hear the covers two boxes had a great deal of in-

opera two boxes had a great deal of in-terest, judging from the attention they

One of these was the box in which the Duchess of Marlborough sat. She was with Mr. and Mrs. William K. Vanderbilt, Sr. She wore a diamond collar and a diamond coronet. The other box at which people stared a

good deal was Mrs. Vanderbilt's, who had with her her daughter Gladys and the latter's flance, Count Laszio Szechenyi. Mr. Conried sat in his own box last night.

It was his first appearance at a performance since the night of the first appearance of Carusc following his trial. Mr. Conried's health broke down after that. He looked considerably better last night and seemed the specially pleased at the smooth way with especially pleased at the smooth way with

which everything went of.
Caruso's appearance last night did not result in any demonstration from admiring compatriots and others, and those who were looking for a riotous welcome for the tenor were disappointed. Possibly it was due to the fact that it was hard to get such an

outbreak in just at that point in the opera without spoiling things.

Carriages were called early and the police had little trouble in seeing that the big house emptied itself without accident or confusion. On the whole, in spite of the had night, everybody seemed to take it bad night, everybody seemed to take it as a propitious start for a new season.

Contes d'Hoffmann" at the Man-

battan. "Les Contes d'Hoffmann" was repeated last night at the Manhattan Opera House with the same cast as that which sang in the first performance last week. The house was well filled. M. Delmores sang the title rôle, with Mme. Zeppilli as the doll Olympia, Mme. Jomelli as the intriguing Giulietta. Mme. Francisca as Antonia and Mme. de Cisneros as Nicklausse. Mr. Campanin conducted.

NAZIMOVA RESUMES AS "NORA." Repeats Her Fine Performance of "A Doll's House" at the Bijon.

Mme. Alla Nazimova assumed again the part of Nora in "A Doll's House" at the Bijou Theatre last night. When she first appeared here in the Ibsen blay, in January, her performance called forth praise which varied only in degree. Since then the approval of the public has affirmed that of the critics in recognition of the emotional power and conception of the part, by which the actress makes Nora a real creature of flesh and blood.

Nazimova's accent, which sometimes clouded her speech in her earlier appearances, has become less in evidence as her mastery of the language has pro-gressed. Dodson Mitchell's acting makes Toreald plausible. His artistic performance last night added greatly to the effect of the last act. The others of the company were competent

"The Mikado" at the Lincoln Square.

The Aborn opera company gave Gilbert & Sullivan's "The Mikado" last night at the Lincoln Square Theatre. Hitachiyama, the Japanese wrestler, viewed the opera from a box with evident enjoyment. A special verse of "I've Got Him on the List" was devoted to him.

News of Plays and Players.

The special matinee of "Dr. Wake's Patient." the four act English comedy, is to be given this afternoon at the Garrick Theatre. This play was to have been presented early in the season at the Lyceum Theatre, but "The Thief" took its place and it is now given in order that the authors, W. Gaver Mackay and Edith Ostlere of "The Thief" company may be seen in their play before they go back to Europe.

Arrangements have been concluded by which Arnold Daly will be managed again by Liebler & Co. The new order of things into effect last night and for the future Mr. Daly will confine his efforts to the realm back of the curtain line while Amprose M. Miller will officiate as the Liebler brose M. Miller will omciate as the Liebler repretentative in the business offices of the Berkeley Theatre. Music will be reintroduced, but there will be no orchestra, the telharmonic band being supplied by them. Miss Lulu Glaser's season in "Lola From Berlin" will close in Washington on Saturday evening. Nevember 30, and with the Berlin" will close in Washington on Saturday evening. November 30, and with the closing of the season will terminate Miss Glaser's contract with Messrs. Klaw & Frianger. In sending out this statement her managers said yesterday that the closing of the tour was at Miss Glaser's request. In accordance with the announcement made yesterday "The Girls of Holland," the new opera comique by Stanislaus Stange.

the new opera comique by Stanislaus Stange and Reginald De Koven, will have its first New York production at the Lyric Theatre this evening. Tickets bought for last night will be exchanged for to-night.

A PLEASANT CHARACTER COMEDY AT THE CRITERION.

Aubrey Smith and Miss Doro in "The Morals of Marcus" Keep a Play Made From a Book Above the Level of the Commonplace -- Mins Doro Gains in Stature.

William J. Locke, secretary of the Institute of British Architects, author of ten ovels, including "The Morals of Marcus Ordeyne" and "The Beloved Vagabond"; university scholar, ex-teacher, once, a bit over a decade ago, collaborator with Oscar Wilde in a drama, has been disclosing a steadily ripening talent for the last dozen years, and he stands to-day in the forefront f English romantic writers.

A playful humor, a nimble wit, observation, gentle satire, a fine fastidiousness of taste and style are his; but still more is his that rarest quality, which fires in youth and comforts and consoles in age, pure romantic charm. He needs no mythical Zendas to bring his tales to birth. He walks the streets of London, the Thames embankment and the wonders come. So they came to Sir Marcus Ordeyns, who was not so unlike Mr. Locke himself, either in physical or mental aspect. A recluse busy among his books writing a history of rennaissance morals, fine, fastidious, whimsically ironic; a subtle, illusive, unworldly personality, one day there walked into his hermit life the strangest creature that ever was, a child woman out of an Eastern harem, with the eyes of a puppy. a skin that smelled of hyacinth, beautiful as a May morning and with no morals at all.

Poor man, he was helpless to cope with the situation, so he kept her in his house. where her pink toes disturbed his studies sorely, and later the red shoes that she learned to wear. It disturbed his relatives, too, who were of common clay and nence nastily suspicious. Gradually Car-"to lap uke a little dancing, incoming sea great passionate love, that survived grievous trial and taught Carlotta herself at last what manner of thing a soul is.

That is "The Morals of Marcus Ordevue. the book. "The Morals of Marcus," the play, made by Mr. Locke also, was shown last night at the Criterion Theatre, with Aubrey Smith as "the quaint and gentle old guy." Sir Marcus, and Miss Marie Doro as the puppy eyed disturber of his peace. And it turned out to be a little comedy quite intelligible and coherent to anybody unacquainted with the novel, but without doing such violence to the story as to offend

To be sure, the fine, pathetic character of Judith is reduced to a catty sort of person, Pasquale becomes hardly more than a mere seducer, and little Carlotta herself is made to run away with him half in the belief that she is protecting Marcus from the Turk, which obviously makes her far more moral than she ought to be so early in the

In the main, the play takes Marcus and 'arlolta over from the book with their romantic charm about them, and sets them to working one upon the other in scenes of odd and piquant novelty, alive with wit and grace, with neatly turned dialogue and neatly drawn character.

To say that all the charm of the book is here, to say even that the play can give a fair conception of Mr. Locke's talent as a writer, would not be true. Nor would it be true to say that the play is structurally a good piece of work Its machinery is as old as its wit is fresh, and the joints creak badly in act three. The whimsical aspects of its leading characters, the talk, the gracof its minor episodes, the subtle, romantic flavor of it, are what will give the dram t popularity. They are what won for it applause last night, especially the epigrammatic, brilliant dialogue. It will hardly be, even so, a play of wide popularity. But there will be plenty of gentle humorists to love it very much.

In little Carlotta, with the puffy eyes and the lovely skin and the dear, affectionate purring ways and the total lack of morals, little Miss Doro has found a part that fits her, that she can embody physically and at least effectively suggest in its other aspects. She still is self-conscious, to be sure, and a little cloying.

She still fails quite to forget herself and her audience. She is still monotonous, lacking the art to vary her effects, to shade and heighten. And she was surely hardly so physical in her allurement as Carlottaperhaps she didn't dare to be. But it is impossible to think who could have played the part better. Her eyes alone made it, her destiny.

The Sir Marcus of Aubrey Smith has siready been seen and admired in London. It is an evenly sustained, firmly outlined and finely shaded piece of acting. "That dear, impossible, lovable old thing known as Marcus Ordeyne" stood revealed in his dean, high bred person. He pointed his fantastic epigrams without a hint of bookishness, which was no easy task. He suggested scholarship, breeding.

He indicated with sure touches the growth of his love for Carlotta, with all its playful humor and puzzling pain. And he forgave her when she returned to him after her transgression with a sweet and simple sincerity that was deep and true. He is an actor capable alike of feeling and finesse. To watch his performance was perhaps the most enjoyable feature of an enjoyable

TELEPATHY IN A THOMAS PLAY. "The Witching Hour" Presents an Interesting Problem-John Mason Starred.

"Psychiatry," said the White Queen to the Red Queen, "is all very well in its place, but the soup is no place for it." Or wasn't it the White Queen? No matter.

Suppose that a professional gentleman gambler, if there is such a thing, somehow gets the subject of telepathy into his head. He finds, after practice, that he is able to think into other people's heads thoughts which result in consequent deeds. Similarly he becomes able to receive from other persons thoughts which they send outquite without their knowing it. Can you suppose so much?

Very well thep. Suppose a little more. Suppose that the son of a woman loved by the gambler (the very gentlemanly gambler) has an hereditary fear of the stone called the cat's eye. It is forced upon him by a drunken young man, whom, wrought to a frenzy, he strikes with the first weapon at hand and with a fatal result. Convicted once, the boy gets a second trial by the decision of a United States Supreme Court Judge who once loved the culprit's mother and who remembers her horror of the cat's eye.

Are you still supposing? Suppose a little more, thus: Suppose that the boy is being persecuted and prosecuted by a politician lawyer who hates him and whom he has defeated in love. Suppose that the gentleman gambler, while the jury is still out. gets a newspaper to print a story charging the prosecutor with having plotted the assassination of the Governor of the State. Suppose that 500,000 Fersons



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read that story and get to thinking hard thoughts about that prosecutor, with a long pull, a strong pull and a pull alto-

Have you supposed all this? All right. Now then, the question is: Would all this thinking of the noble 500,000 induce the jury to acquit the young defendant?

In his new play, "The Witching Hour," presented last evening at the Hackett Theatre, Augustus Thomas apparently answers "yes" to this question. Anyhow, the defendant is set free. But though Mr. Thomas, as he said in a short speech between acts, has a brief for the theory that pure thought is dynamic, he doesn't lecture about it in his play. The telepathic idea is expounded as it should be, in a coherent, vertebrate story that has a belotta, for that was her sweet name, began ginning, a middle, an end, some pretty ouches of chaste sentiment, much crisp over his spirit." Love was born in him, dialogue, considerable fresh, genuine comedy and more than a little excellent

It is rather a pity, in the face of all this generosity, with good things that are so searce, that Mr. Thomas should have seen fit to end his third act, the "big scene" of the play, with a piece of hypacitic melodrama that nobody could swallow, even after being led up to it through the maxes of telepathy. The prosecutor reads the accusing stary in the newspaper.

He bursts into the gambler's house, flery, wild, intest upon morder. He presses his revolver to the breast of the man whose charges have ruined him, but the gambler shouts: "You cannot shoot that revolver! You cannot even hold it!"

The potential murderer drops the pistol and stares. "I wonder how in hell you to end his third act, the "big scene" of

The potential murderer drops the pistol and stares. "I wonder how in hell you did that!" he says. So does everybody se who sees it. It is clear that the playwright means us

o believe it a case of hypnotism, but it basses the bounds of the plausible and is a blot on an otherwise coherent, if whimsical

story.

It will surprise nobody after this to learn
the cambler tells a friend story. But perhaps this little sop was that in the last act the gambler tells a friend necessary to the public. oker hand. But the garabler is now re-ormed and it smites him to the heart that perhaps his success in running a square game. "furnishing expensive entertain-ment to eminent citizens in search of rest." has been due to his ability unconsciously to read the minds of others. "The Witching Hour," however, furnishes

n evening of tiptop entertainment. There could be no doubt of its success last evening, and it isn't very often that as much excellent acting is seen in any two plays John Mason, widely known as one of the

ablest all around actors on our stage, appeared as the gentieman gambler and telepathis and carried off a difficult and delicate task with convincing authority. He couldn't make that hypnotic incident get home. Nobody could. But the rest of his burden to accord in hards that never trembled. e carried in hands that never trembled. Scarcely less to be commended was the erformance of Russ Whytal as the Sume Court Judge, for his ac

sureness of touch and a depth of mellow-ness that often suggested John Hare. It was a real impersonation. At the other extreme was the old Kentucky gentleman sport of William Sampson, who feil on such hard times that he had to use his former coupon shears to trim his cuffs before he could sit in at a gentleman's game. Mr. Sampson has a crisp, dry style that made every point without ever getting out of the skin of the character.

Nor would it be fair to pass over without Nor would it be tair to pass over without a word the manly acting of Morgan Coman as the boy who couldn't stand cat's eyes, or the sympathetic work of Jennie Eustace as the boy's mother. And it's pleasant to be able to state that the boy, under the

power of thought, got so that he didn't mind cat's eyes at all. Mr. Thomas has thinly disguised his portrait of a certain gentleman of fortune who has reason to remember Mr. Jerome, and the case of the murdered Gov. Goebel Kentucky also clearly figures in the ory. But those are details that do not mar the success of an unusually interesting play uncommonly well acted.

Well, psychiatry may not be such a bad thing in soup after all, but just a dash, please, just a dash.

COURT FREES DR. CHADWICK. Indictment Charging Him, Jointly With His

Wife, With Forgery Annulled. CLEVELAND, Nov. 18. - Dr. Leroy Chadwick, whose wife, Cassie Chadwick died, in the Ohio penitentiary a month ago while erving a ten year term for frauds on banks. to-day was freed from answering the charge on which he was joinly indicted with Cassie Chadwick, of forging Andrew Carnegie's name to a \$5,000,000 note.

Mrs. Chadwick some time before her death summoned Attorney Dawley and employed him to free her husband from the charge. A review of the evidence resulted in the county prosecutor joining in the motion to annul the indictment.

The notoriety of his wife's conviction drove Dr. Chadwick from a lucrative practise. With his daughter, Mary, he went to Florida, where a brother is a small storekeeper. Attorney Dawley told the Court that his client was on the verge of destituAll the season's new novels at prices as low as they are offered else-

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BOBSLED CHAMPIONSHIP Of Long Island at Huntington on January

16, If There is Stedding. There is to be a day's racing of bolseds in Huntington, L. I., on January 16, now permitting. In the absence of snow on that day another date will be named Last year's carnival, although conducted without method, was so eminently successful that the people of Huntington are demanding another and that the necessary arrangements be made a sufficient time before the event to allow every one to pre-pare. Each bobsled will have a crew of ve or six persons, some of whom may be

girls.
Word has been received that bobsleds are being especially built in Jamaica, Melville, Floral Park, Hyde Park, Oyster Bay and Northport, L. I., and in Albany to take part in the carnival. Others are certain to be sent from Glen Cove, Cold Spring Harbor, Port Jefferson and other points on Long

The course will be down Cold Spring Hill into the heart of Huntington village, a dis-

Charities Conference Begins This Evening. The opening session of the conference of the Charity Organization Society will be held this evening at Carnegie Hall This conference marks the twenty-fifth anniversary of the founding of the Charity Organization Society. The speakers come Organization Society. The speakers come from every section of the United States. A few of the 3,000 tickets issued have been returned and the earliest applicants at the United Charities Building to-day may have them. The speakers at to-night's opening session will be Gov. Hughes. Mayor McClellan and Dr. Emil Münsterberg of Berlin.

Army and Navy Club Extension. The Army and Navy Club has bought as an extension to its present quarters the four story and basement dwelling at 108 West Forty-fourth street. The dwelling will be built back to connect with the club house on Forty-third street. It will be used entirely for sleeping rooms. It has also been decided that the entrance to the club in the future will be on Forty-fourth street. The present entrance is to be closed and the present corridor will then be used as part of the dining room.

Lang Conviction Upbeld in New Jersey. NEW BRUNSWICK, N. J., Nov. 18 .- The New Jersey Court of Errors and Appeals to-day sustained the conviction of Frederick Lang, who is in the county jail here, of murder in the first degree. Unless there is a commutation he is likely to be the last man to die by hanging in New Jersey, Lang shot his niece, Katie Gordon, in April, 1906, because she refused to marry him. The appeal was taken on the ground that two members of the Grand Jury that found the indictment were above the statutory age of sixty-five.

Manager and Actor Arrested.

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John Springer, manager of the Grand Opera House, and Joseph Keaton, who appeared at that theatre on Sunday as one of "The Three Keatons," were arrested yesterday by Gerry Agents Cunningham and Fogarty on a warrant signed by Magistrate Barlow charging them with violation of Section 292 of the Penal Code, which forbids children to appear on the stage without a permit. The hearing was adjourned until to-day. Bail of \$300 was furnished.

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At \$35—Suits of fine men's wear, striped suiting or broadcloth, made with a 36-inch coat, one style plain finished with collars and cuffs of contrasting cloth and velvet, the other style a fitted coat with lapped seams, small vest, collar and cuffs of velvet, braided. Plaited skirt, one style, with bias fold.

At \$40—Suits of fine broadcloth, made with a 3/-fitted coat, slashed seams, edged with braid, velvet collar, lined throughout with satin, gored, plaited skirt. At \$45-A splendid assortment of fine broadcloth suits, made with 36-inch braided coats; others with cutaway or sack coats; one style is copy of a Paquin model. The skirts are made in all the new models, some trimmed with braid.

Trimmed Millinery For Horse Show Wear

Our Millinery Salons not only present an elaborate assortment of hats suitable for various functions of Horse Show Week, but they are offered at prices decisively lower than those that have ruled so far this season.

There are many beautiful imported hats, also exquisite real lace hats, fur hats with long sweeping plumes, and in every other correct style. Millinery Salons, Third floor, Old Building.

An Extraordinary Occasion In ORIENTAL RUGS

We shall present this morning five groups of Oriental Rugs in Persian, Turkish and India qualities, all o the finer textures, embodying & ad s, effects and sizes very seldom to be secured unde -price. Most of hese Rugs were imported direct some months ago at a cost very much less th n these grades now command. At the prices for which the are offered we could no buy them again at this time. Th y are assorted in five group

\$125 to \$140 Soumac Rugs now \$90 each.

\$150 to \$185 Savalan and fine Soumac Rugs now at \$100 cach. \$220 to \$275 Gorovan, Amritza, Ouchak and Savalan Rugs now \$150 each. \$300 to \$365 Gorovan, Meshed and Amritza Rugs row \$200 e . h.

\$400 and \$425 Gorovan Rugs now \$250 cach. Not in recent years has there been an opportunity to secure Oriental Rugs of the high character and superb qualities of these presented in this offering at any such prices.

Following are a few representative sizes from each of the groups

Gorovan, Meshed & Amritza: 15 ft. x 10 ft. 9 in 14 ft. 10 in, x 11 ft. 2 in 15 ft. 8 in. x 12 ft 15 ft. 10 in. x 11 ft. 5 in \$423,00 400,00 425.00 400.00 12 ft. 6 in. x 0 ft. 10 in 13 ft, 6 in. x 10 ft And others at \$250 Each Savalan & Fine Soumac: And others at \$200 Each Gorovan, Amritza, Ouchak & Savalan 12 ft, 11 in, x 9 ft, 7 in Was \$265.00 14 ft, x 10 ft, 5 in Was 275.00 14 ft, 11 in, x 11 ft, 1 in Was 220.00 14 ft, 3 in, x 8 ft, 31 in Was 250.00 13 ft, 4 in, x 12 ft, 6 in Was 225.00 13 ft, 8 in, x 11 ft, 5 in Was 245.00 Fine Soumacs: And others at \$150 Each 11 ft. 5 in. x 8 ft. 7 in And others at \$90 Each Fifth floor. New Building.

An Attractive Offering of Lace Curtains

These are new, fresh Lace Curtains, of this season's importation. They include the popular varieties of Irish Point, Renaissance and Arabian lace. All are new and perfect goods at these decisive reductions:

Irish Point Curtains, regularly \$3.75 to \$4.25, now \$3 a pair. Irish Point Curtains, regularly \$5.50 to \$7.25, now \$4.85 a pair.
Renaissance Lace Curtains that were \$2.85 to \$3.75, now \$2.50 a pair.
Renaissance Lace Curtains that were \$4 and \$4.75, now \$3.25 a pair. Arabian Curtains that were \$15.50 to \$18.75, now \$12.50 to \$24.50.

French Bruges that were \$25 to \$34.50, now \$17.50 to \$24.50. Cluny Lace Curtains that were \$2.50 to \$63, now at \$22.50 to \$42.50. Fire Renaissance Curtains that were \$21 to \$75, now \$14.50 to \$48.50. Exquisite Italian Filet Curtains that were \$127.50 to \$225, now \$85 to \$148.

It is such an opportunity as artistic housekeepers may not met ag in

JOHN WANAMAKER

Broadway, Fourth Avenue, Eighth to Tenth Street.

Formerly A. T. Stewart & Co.,